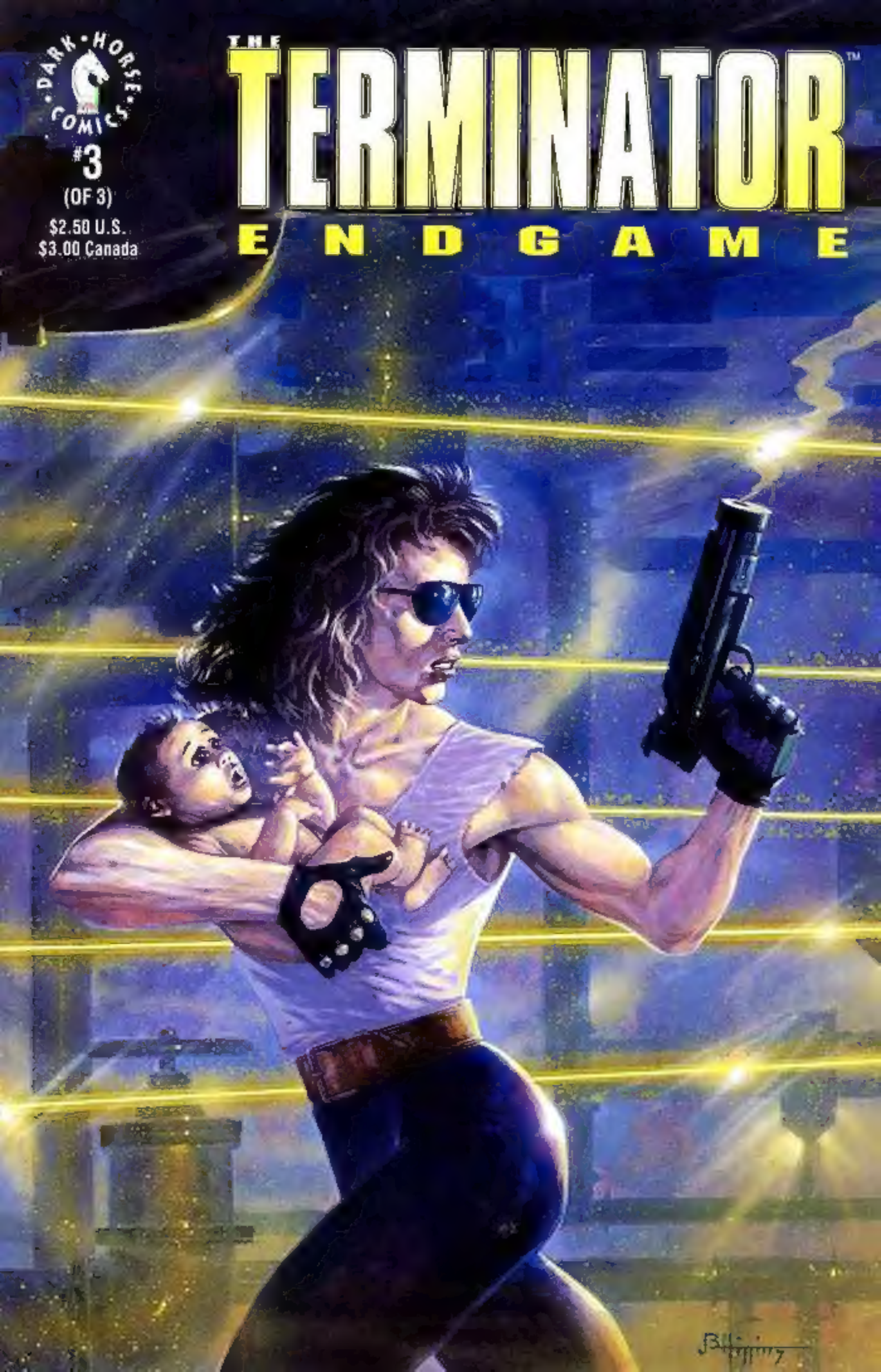
DARK HORSE COMICS
#3
(OF 3)
$2.50 U.S.
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THE
TERMINATOR™
ENDGAME

WHAT CAME BEFORE . . .

AFTER FINALLY TRACKING DOWN THE MISSING DUDLEY, COLONEL MARY RANDALL HAS LEARNED OF THE EXISTENCE OF A NEW TERMINATOR ON THE SCENE — ONE HELLBENT ON PREVENTING THE BIRTH OF SARAH CONNOR'S BABY. MARY HAS CONTACTED SLOANE FOR ASSISTANCE, AND THE PAIR HAS SET OFF FOR ODESSA, TEXAS, WHERE THEY EXPECT TO FIND SARAH. NOT ONLY IS THE NEW TERMINATOR HOT ON THEIR HEELS, BUT SO IS CATFISH, THE SERIAL KILLER OUT TO BRING "PEACE" TO THE ENTIRE PLANET — AND GET SLOANE IN THE PROCESS. MEANWHILE, DUDLEY, WHOSE TERMINATOR HALF WAS REGAINING CONTROL, HAS BEEN TERMINATED — BY HIS OWN HAND!

JAMES ROBINSON • WRITER
JACKSON GUICE • PENCILLER
JOHN BEATTY • INKER
PAT BROSSEAU • LETTERER
GREGORY WRIGHT • COLORIST
JOHN HIGGINS • COVER ARTIST
DIANA SCHUTZ • EDITOR
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THE TERMINATOR™: ENDGAME #3, OCTOBER 1992. A THREE-ISSUE MINI-SERIES PUBLISHED BY DARK HORSE COMICS, INC., 10956 SE MAIN STREET, MILWAUKIE, OR 97222.

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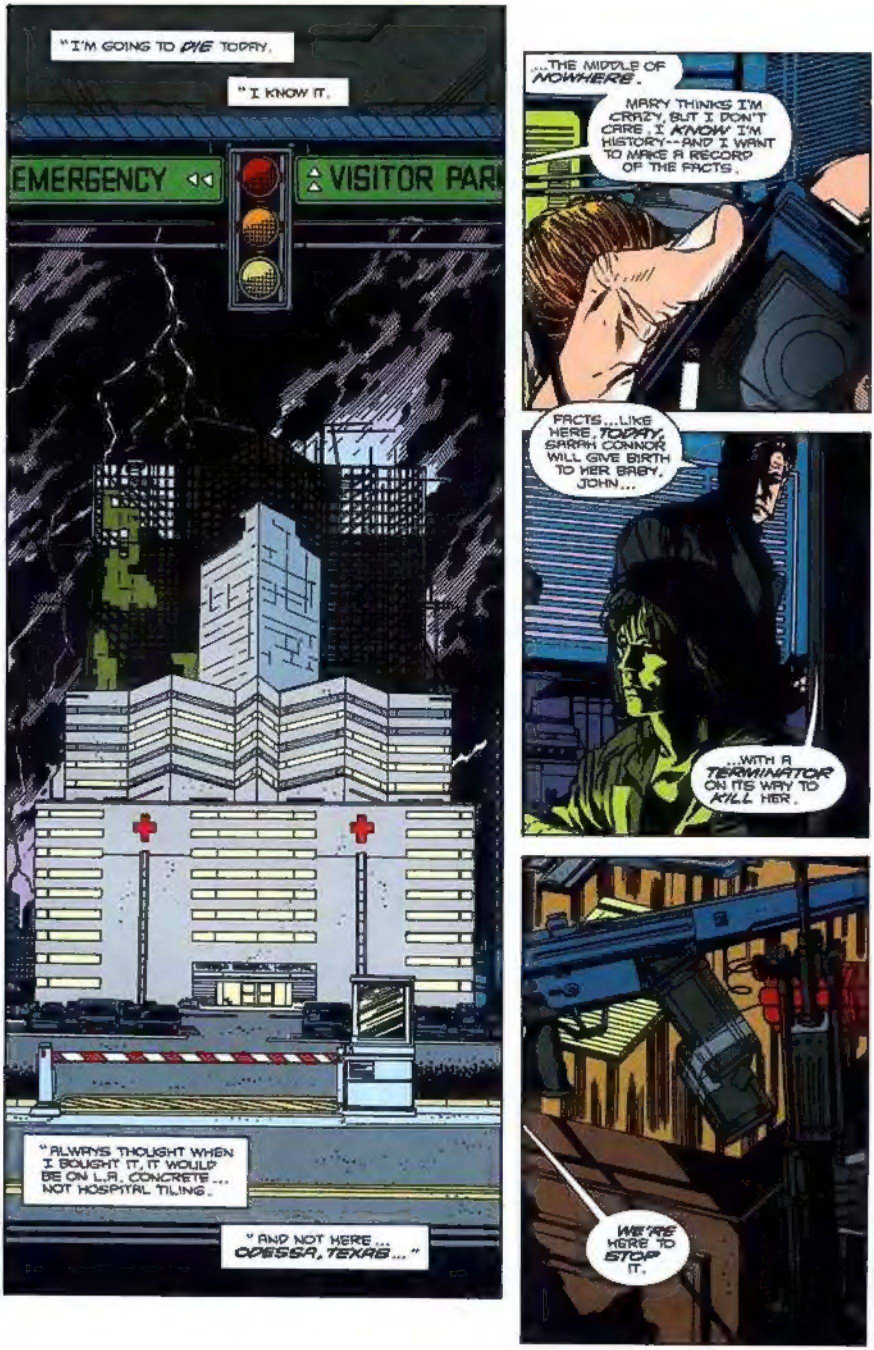
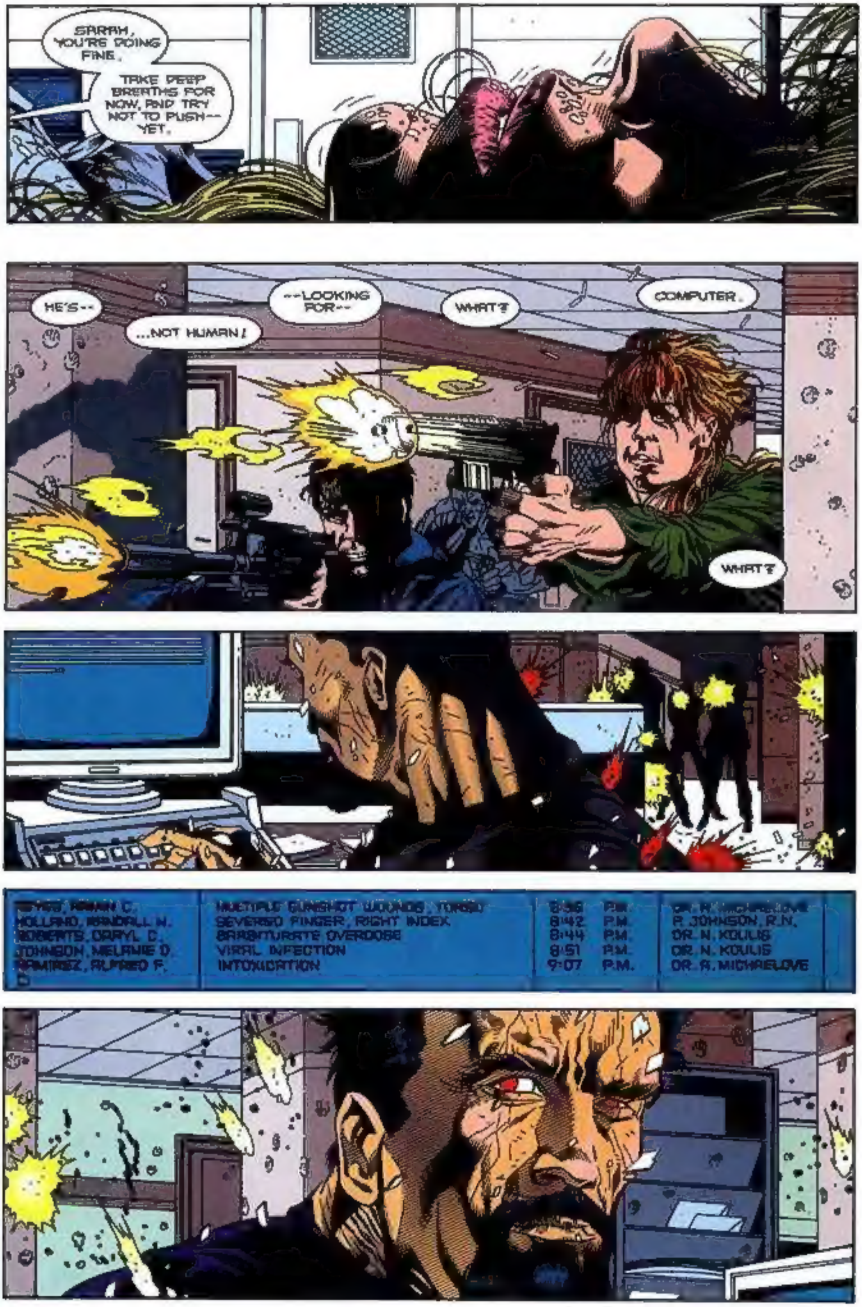

"I'M GOING TO DIE TODAY.
"I KNOW IT.
EMERGENCY
VISITOR PARK
"ALWAYS THOUGHT WHEN I BOUGHT IT, IT WOULD BE ON L.A. CONCRETE ... NOT HOSPITAL TILING.
"AND NOT HERE ... ODESSA, TEXAS ..."
...THE MIDDLE OF NOWHERE.
MARY THINKS I'M CRAZY, BUT I DON'T CARE. I KNOW I'M HISTORY--AND I WANT TO MAKE A RECORD OF THE FACTS.
FACTS...LIKE HERE, TODAY, SARAH CONNOR WILL GIVE BIRTH TO HER BABY, JOHN...
...WITH A TERMINATOR ON ITS WAY TO KILL HER.
WE'RE HERE TO STOP IT.

I REMOVED THE FILES ON SARAH... HER ROOM, HER WHEREABOUTS IN THE BUILDING. IT WAS TOUGH. I HAD TO BE... DISCREET.
MARY'S BEEN DELETING THE SAME INFORMATION FROM THE HOSPITAL'S COMPU--
'S DONE. JUST FINISHED.
NOW WHAT?
"NOW? NOW... WE WAIT."
CRAZY DRUNK DRIVER. TOOK ALL OF US--FOUR CARS AND SEVEN MEN--TO PULL IN HIS REINS.
FASCISST...
DON' NEED YER HELP...
...ONLY WANNI DRIVE MUH CAR.
HE'S FEISTY.
HE'S LUCKY TO BE ALIVE... LUCKY HE DIDN'T SMASH MORE'N HIS LEG.

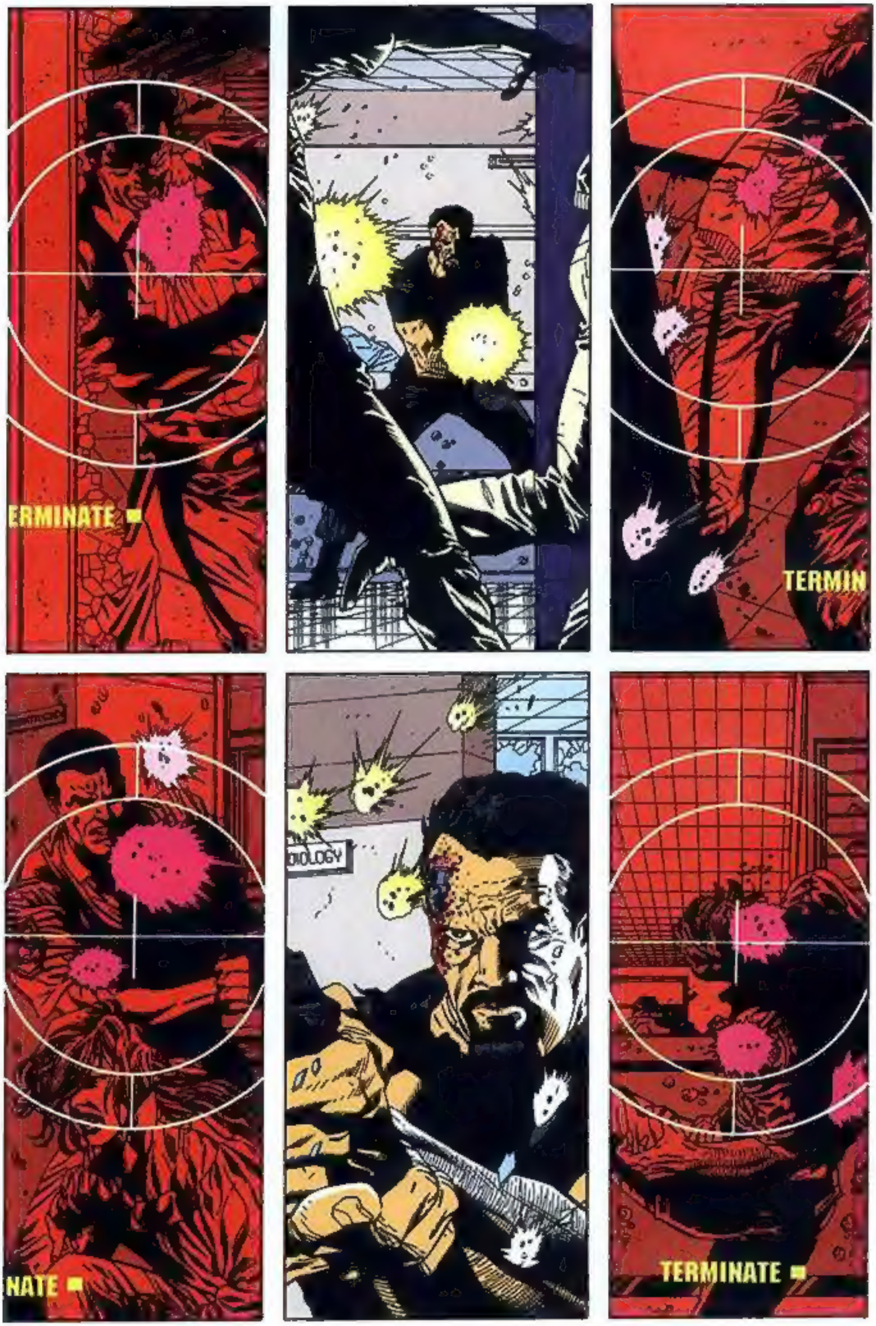
Arm... bleeding... power saw...
Nurse... get somebody over here!
I've been waiting here for hours.
YOUR NAME...
Doctor... my head, hit my head.
X-rays.
...IS CATFISH.
Waiting...
Aspirin.
Broken... my leg...
AND YOU NEED A GUN.
YOU CAME TO TEXAS TO KILL A MAN: A COP NAMED SLOANE.
AND IF WHAT THE COP'S THERAPIST TOLD YOU IS TRUE...
Fascist!
Still waiting...
Nurse.
...YOU'RE GOING TO HAVE SOME HELP.
CRASH!
GOOD.

SARAH CONNOR...

TRAJECTORY LOGGING
THREAT ASSESSMENT
MULTIPLE TARGETS
TARGET ARMED: ELIMINATE
...WHERE IS SHE?
LET'S GO!
KEEP FIRING! DISTRACT IT FROM--


SARAH, YOU'RE DOING FINE.
TAKE DEEP BREATHS FOR NOW, AND TRY NOT TO PUSH-- YET.
HE'S--
...NOT HUMAN!
--LOOKING FOR--
WHAT?
COMPUTER.
WHAT?
HOLLAND, RANDALL N. SEVERED FINGER, RIGHT INDEX 8:42 P.M. P. JOHNSON, R.N.
ROBERTS, DARYL C. BARBITURATE OVERDOSE 8:44 P.M. DR. N. KOULIS
JOHNSON, MELANIE D. VIRAL INFECTION 8:51 P.M. DR. N. KOULIS
RAMIREZ, ALFRED F. INTOXICATION 9:07 P.M. DR. A. MICHAELOVE

HOLD YOUR FIRE! THE DOCTOR--
SARAH CONNOR. A PATIENT, GIVING BIRTH.
WHERE IS SHE?
I...DON'T KNOW...IF IT'S NOT IN THE RECORDS...THE COMPUTER.
SO MANY... PATIENTS...


ERMINATE
TERMIN
NATE
DIOLOGY
TERMINATE

DEEP BREATHS.. SLOW.. SLOW
AH RHHH!
CONCENTRATE ON SQUEEZING MY HAND.
THIS WAY. CAREFUL NOW AROUND THIS CORNER--
YOUR NAME IS CATFISH..
AND THE KILLING IS SWEET.
YOUR MURDERS BROUGHT PEACE... PEACE TO THE OLD AND THE LONELY
BUT NOW YOU HAVE A BETTER PLAN-- A GREATER PEACE.. FOR EVERYONE
BETWEEN YOU AND THIS.. METAL MAN.. THIS TERMINATOR..

THE WHOLE WORLD DIES
THIS IS A BLOOD BATH.. WE'VE GOT TO DO SOME-THING
YEAH LEAD IT AWAY
YOU READY?
AS I'LL EVER BE
TERMINATOR!
YOU WANT SARAH CONNOR?
THEN FOLLOW US!

GO!
SPLIT UP
SCATTER
TRACKING
SCAN PERIMETER
THAT'S FAR ENOUGH, YOU BASTAR--

--AARGHH--
THE BUCKET MIGHT WORK
NO ADMITTANCE
CONSTRUCTION
TO SLOW IT DOWN, AT LEAST
FWOOSH!
SSSSSSZZZZZTTTT

HERE HE IS
WE'VE GOT HIM NOW
BUT THE GIRL IS GONE
SHE MUST HAVE BROUGHT HIM DOWN
CAREFUL-- THERE'S WATER ALL AROUND
..ELECTRICITY
WHAT IS WAS THAT THING, ANY-WAY?
NOT HUMAN, THAT'S FOR SURE
I'M JUST GLAD IT'S OVER--

WE'RE ALMOST THERE SARAH IT WON'T BE MUCH LONGER
DIDN'T STOP IT, AFTER ALL
HAVE TO
CAN I?
HAVE TO
IF I MOVE FIRST
SHOOT STRAIGHT

KEEP BREATHING, SARAH
THAT'S IT
ALL RIGHT, MA'AM .. YOU'VE DONE ENOUGH
WE'LL TAKE OVER FROM HERE--
GOD!
IT'S
STILL
STANDING

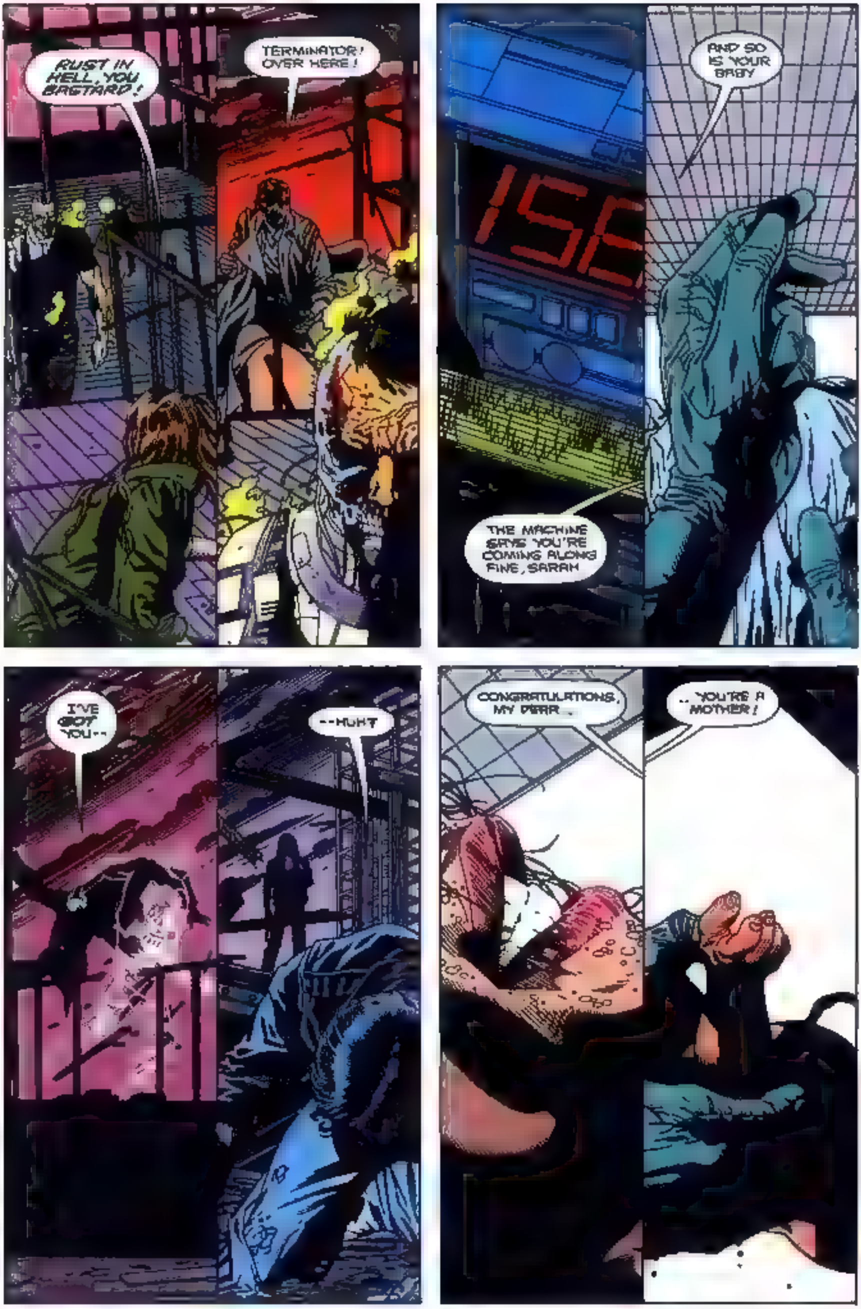
SO MUCH FOR SAVING LIVES
SO MUCH
KILLING

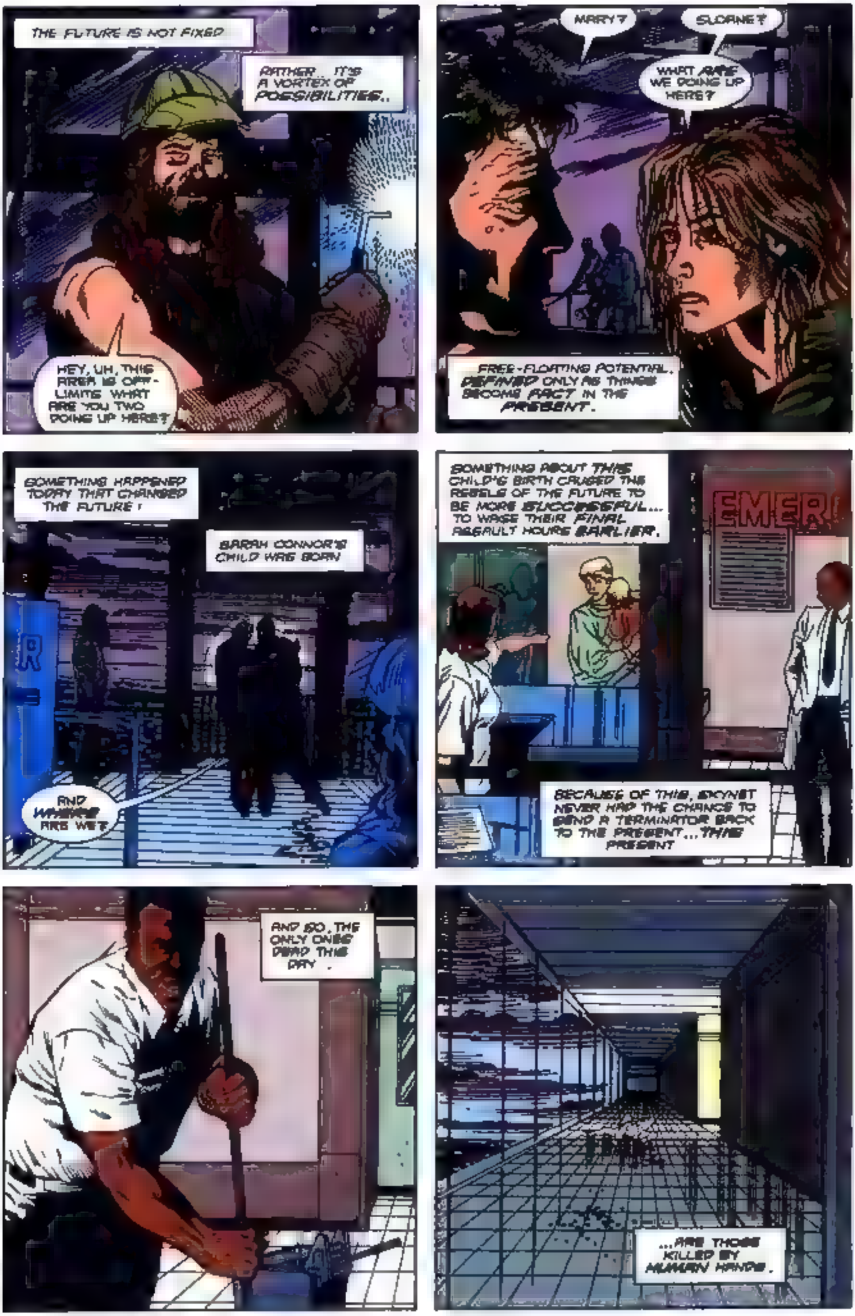
AAARAGHH!
MISTER... HOLD IT RIGHT THERE!
I'M HOLDING, BOYS
DON'T DO ANYTHING HASTY
I HAVE I.D.--
--I'M AN L.A. COP--
HOW--?
HELLO, SLOANE
HELLO, HELLO, HELLO
HOW THE HELL DID YOU GET HERE?

NOT THAT IT MATTERS
NOT THAT ANYTHING MATTERS REALLY
EXCEPT, MAYBE, YOU.
AND THE END OF YOUR MISERABLE, SICK LITTLE LIFE
FINALLY, DID SOMETHING RIGHT
NOW..

TO FIND MARY
FOLLOW THE TRAIL
OF TERMINATION
ELEVATO
STATION
ALL RIGHT, SARAH YOU'RE READY
FLASH!

THE DUSK
I USED TO LOVE THE DUSK
IT'S A NICE TIME
TO DIE
MARY!
SARAH CONNOR
WHERE?
HERE WE GO: PUSH, SARAH, PUSH.
THIS BABY'S A FIGHTER!


RUST IN HELL, YOU BASTARD!
TERMINATOR! OVER HERE!
AND SO IS YOUR BABY
THE MACHINE SAYS YOU'RE COMING ALONG FINE, SARAH
I'VE GOT YOU--
--HUH?
CONGRATULATIONS, MY DEAR...
...YOU'RE A MOTHER!


THE FUTURE IS NOT FIXED
RATHER... IT'S A VORTEX OF POSSIBILITIES..
HEY, UH, THIS AREA IS OFF-LIMITS. WHAT ARE YOU TWO DOING UP HERE?
MARY?
SLOANE?
WHAT ARE WE DOING UP HERE?
FREE-FLOATING POTENTIAL, DEFINED ONLY AS THINGS BECOME FACT IN THE PRESENT.
SOMETHING HAPPENED TODAY THAT CHANGED THE FUTURE:
SARAH CONNOR'S CHILD WAS BORN
AND WHERE ARE WE?
SOMETHING ABOUT THIS CHILD'S BIRTH CAUSED THE REBELS OF THE FUTURE TO BE MORE SUCCESSFUL... TO WAGE THEIR FINAL ASSAULT HOURS EARLIER.
EMER
BECAUSE OF THIS, SKYNET NEVER HAD THE CHANCE TO SEND A TERMINATOR BACK TO THE PRESENT... THIS PRESENT
AND SO, THE ONLY ONES DEAD THIS DAY...
...ARE THOSE KILLED BY HUMAN HANDS.

"A BEAUTIFUL BABY GIRL!"

AND IN *THAT* FUTURE... *JANE CONNOR* LEADS HER TROOPS...

...TO *VICTORY*.

NEVER THE END!

TERMINAL CASES

10956 SE MAIN STREET, MILWAUKIE, OREGON 97222

Your response to the first issue of *The Terminator: Endgame* has been overwhelmingly positive so far — did we tell you we were gonna go out with a bang, or what?! Let's open the mailbag with a letter from my old pal Chris Cade at Comics & Comix in sunny Sacramento . . .

Dear People,

I just read *The Terminator: Endgame* #1 and really enjoyed it. The story was fast moving and well paced. Why isn't Mr. Robinson getting more work? As usual, Mr. Guice did a fine job on the pencils, with Mr. Beatty complementing him nicely. I think I will enjoy this series as much as the other *Terminator* series from Dark Horse. Are you sure you can't keep the license?

Chris Cade
Comics & Comix
921 K Street
Sacramento, CA 95814

Unfortunately, Chris, the license to do *Terminator* comics is now with another publisher, but who knows what the future will bring? In the meantime, James Robinson will kick off the first six-issue *Grendel Tales* series, lovingly painted by Danish artist Teddy Kristiansen — look for it sometime in '93.

Dear Dark Horse,

"Good stuff."

That is an actual quote of the only two words I could say after reading the advance copy of *The Terminator: Endgame* #1 that you sent me. From the writing to the art to the lettering and even to the editing, this is really good stuff.

The writing has kept me intrigued to see how Dark Horse's *Terminator* will come to a smashing end. It is a shame that the title is now finished due to a contract's end. This is a concept that could very well have continued for a good long time. No one will be able to top what Dark Horse has done to the *Terminator* idea in the comics, so I sure hope no other comics company will try. This series needs to stand alone.

I can sum up the art in this book in one word: incredible, fantastic, tremendous, superb, ingenious, wonderful, extraordinary, great. **[Um, I count eight words, but I agree with all of them!]** Pages 6 and 14 are among my favorites. Also, the Terminator killing scenes on pages 20 through 22 are explosive. Those pages are a story within a story — no words, just actions. The detail throughout the book has to be the best I have seen since *Hard Boiled*.

I'm going to leave now. This book has got me so pumped up that I think I'll go run 10 or 20 miles to calm down.

Thank you for sending me the advance copy. My life will never be the same (this week, anyhow).

Mike McDonald
3365 Zimmerly Rd.
Erie, PA 16506

Glad we could oblige, Mike. And thanks for the high praise. Now *my* life will never be the same — this week, anyhow.

Dear Diana,

Re: *The Terminator: Endgame* #1 . . .

In a word, fabulous. Guice picks up right where Gulacy left off, it seems. I hope Dudley gets his humanity back, because as a hybrid he made me appreciate the whole Terminator concept that much more.

So, when does *Hunters and Killers* #3 come out? Later, dear heart.

Jacob Gilbert
118 4th Street #1
Troy, NY 12180

***Hunters and Killers* #3? Later, dear heart! (Actually, it should be on the stands by the first week of October — and certainly by the time you read these words.)**

The following letter arrived in the volley of *Terminator*-related mail, and I've decided to print it here because it brings up certain issues that, while having nothing to do with *The Terminator*, perhaps need to be discussed . . .

Dear Comics Editors,

I'm writing to address an issue that has been on my mind for a while, and very much so lately. More and more comic books have been practicing what I call "letter column favoritism," i.e., favoring regular writers. "Uncle Elvis" has become a household name in the comics business. I did some research, and here's what

I've found:

In the last 13 *Detective Comics* letter columns, Lon Wolf, Charles Brown, Carlos Ramos, Neil Ahlquist, Matt Springer, and Jay McIntyre each had one letter published. Sean Twist and Rol Hirst had two letters. Sean Jump, Malcolm Bourne, Jan Childress, and Blue Panther had three letters. Tim Durbin, Frank Balkin, Jason Crase, and Marc Johnson had four letters published. Durbin had two letters published in issue #642. Jacob Gilbert had five letters. John Miller had six, Melissa Page had seven, and Uncle Elvis had 11 letters published (that's 11 out of 13, which means he only missed two issues). Issue #635 is a prime example, with letters from John Miller, Frank Balkin, Tim Durbin, Carlos Ramos, Malcolm Bourne, Melissa Page, and two from Uncle Elvis.

In the last 14 *Batman* letter columns, Matt Springer, Blue Panther, Charles Brown, Carlos Ramos, Sean Twist, and Peter Chattaway each had one letter published. Chris Connelly, Jay McIntyre, Marc Johnson, and Neil Ahlquist had two letters. Dale Coe and Jon Johnson had three letters. Uncle Elvis, Malcolm Bourne, Jan Childress, and Melissa Page had four letters. Jason Crase and Rol Hirst had five letters published.

In the entire *Legends of the Dark Knight* letter columns, we see Dale Coe, Juan Diniz, Sean Jump, Carlos Ramos, Jon Johnson, Blue Panther, and Jason Crase. Jacob Gilbert had two letters. Frank Balkin, Jan Childress, Melissa Page, Charles Brown, and Rol Hirst had three letters. Issue #16 is made up entirely of Frank Balkin's letter. Uncle Elvis has had four letters printed.

The Batman-related comics being my only DC regular buy, these are all I will comment on. And although I will not vouch for the precision of my findings, consider this: in these letter columns, we see the names Matt Springer and Chris Connelly twice; Carlos Ramos, Neil Ahlquist, Jay McIntyre, and Sean Twist three times; Tim Durbin, Dale Coe, and Jon Johnson four times; Charles Brown and Sean Jump are published five times; Blue Panther, Marc Johnson, and John Miller six times; Malcolm Bourne, Frank Balkin, and Jacob Gilbert seven times; Rol Hirst, Jan Childress, and Jason Crase ten times; Melissa Page had 14 letters published; and Uncle Elvis had 19 letters published, two of which appeared in the same issue.

In just seven letter columns from *Marvel Comics Presents*, we again see Rol Hirst and Chris Connelly. Joey Marchese and Uncle Elvis had two letters published. Marc Lucas had three, and Len Biehl had four.

Marvel's "mutant" comics have been much more considerate to their writers, but we still see names popping up. *X-Men* has published letters from Jan Childress and Lon Wolf. In the last nine letter columns from *X-Factor*, Rol Hirst has been published once, Fritz Baugh twice, and Mark Dito three times.

In Dark Horse's *Aliens* saga, Dale Coe, Charles Harris, and Peter Chattaway each had one letter published. Erik Miller, Scott Tilson, and Juan Diniz had two letters. Jacob Gilbert and Malcolm Bourne had three, and Uncle Elvis had six. A letter from Uncle Elvis appeared in each issue of the *Aliens: Earth War* series. In the *Aliens vs. Predator* series, we see letters from Jacob Gilbert, Charlie Harris, Scott Tilson, Malcolm Bourne, and two from Uncle Elvis. In the *Predator* series, Peter Chattaway, Sean Twist, Marc Johnson, and Jacob Gilbert had one letter published. Juan Diniz, Chris Lowrance, and Melissa Page each had two. Charlie Harris and Uncle Elvis had three letters published. The *Terminator* series has published letters from Sean Twist and Scott Tilson. Mig Archey, Peter Chattaway, Juan Diniz, and Matt Fagan each had two. Charlie Harris and Uncle Elvis had three letters published. And *John Byrne's Next Men* (sorry, John) has already published letters from Jacob Gilbert, Rol Hirst, and Uncle Elvis.

This would not be such a problem if all these letters were indicative of what a published letter should be: an interesting critique of a certain issue, with praise, criticism, and/or suggestions and questions. But consider the majority of Uncle Elvis' letters in *Detective Comics*. All in all, he says *nothing*. This poses three problems. One, letter column space is being taken up by uninteresting, trivial dribble. Two, other fan letters are being rejected to make space for writers who have seen their names in columns for years and have become accustomed to being published. (I recall one of Elvis Orten's letters in which he chastised *Detective Comics* for the absence of a letter column during a few issues' run. Could it be he was frustrated that the many letters he was sending out weren't being published? Almost like a spoiled child who is upset that he isn't getting his way?) Three, fans are being discouraged from writing, knowing that in every case, were it to come down to their letter versus a "regular," the regular would win out.

As a marketing firm, you should realize the importance of not alienating your consumers. As a comic-book publisher, you should realize that other people want to see their names published also. I myself have been published more than once, and, given time, I am confident I could also become a "letter column regular." But I intend to make my every letter commentarial, critical, and worth the space in which it appears. Why don't you start printing the important letters, not the important signatures?

D. Stewart Russell
Othello, WA

Whew. If all you readers made it through Stewart's recitation of near-interminable statistics, let me attempt to answer some of his more provocative points.

There is no denying that editors are human; consequently, we tend to become more familiar — comfortable? — with some of our more articulate fans. We look forward to their letters and often gain from them a certain valuable perspective, if not insight, on our own work. Does that mean we purposely print their letters *at the expense of* other people's letters? Absolutely not. You're mistaken in your charge of "favoritism," Stewart — it has a great deal more to do with what brings these particular writers to our attention in the first place: their facility with both grammar and composition, their ability to criticize constructively within a *limited* space, and their typing skills. I almost *didn't* print *your* letter, Stewart, not because the

points you raise aren't worth discussing — they are — but because you spent two full, *single-spaced* pages making those points. Some letters are chosen merely for their brevity, believe it or not. The "regulars," as you call them, are admittedly hip to what it takes to get a letter published: 1) say something interesting, maybe funny, and above all pithy, and 2) type *and* double-space your letter — or, at very least, hand-print it. We cannot publish letters that we cannot read, and you'd be surprised at how many of those filter in.

So, it's *not* the case that "other fan letters are being rejected to make space" for regulars, from which it follows that it's not the case that if it's a toss-up between printing a regular's letter versus another fan's, the editor *always* goes for the regular's. Space considerations are probably the most relevant determining factor here.

As to your concern that "letter column space is being taken up by uninteresting, trivial dribble," you base that sweeping generalization on *your* evaluation of a *single* writer — one whose letters often see print because they are short, often funny, and precisely less heavy than some long-winded critique.

About ten years ago, one company (who shall remain nameless) circulated an in-house memo officially banning regular "letterhacks" from its letters pages. Surely, Stewart, this isn't what you're proposing. This same company, by the way, also rewrote letters of criticism into ones of praise.

Methinks, Stewart, thou doth *protest* too much — but keep writing. I like being kept on my toes!

And now for some outright, unabashed favoritism, let me continue last issue's installment of . . .

UNSUNG HEROES

Taking a look this time at Dark Horse's computer color department:

In the last year, thanks mainly to the efforts of design director Cece Cutsforth and desktop publishing manager Sean Tierney, Dark Horse has begun to produce its own computer color separations for many of our books. In the case of *The Terminator: Endgame*, what that means is I give the coloring department both 1) the original art by Jackson Guice and John Beatty, which is black-and-white, and 2) Greg Wright's color guides (reduced photocopies of the art, colored much like the pages of a coloring book). The color department translates those two things into the four-color film from which comics are printed. How do they do that? Beats me! Seriously, it's a complicated, technical process that I can't hope to explain, but part of what is involved is that dedicated computer colorists attempt to mimic Greg's colors on a computer in which the black-and-white art has already been reproduced (read: scanned and digitized). For hours at a time, the computer colorists work with the black-and-white image of the comic-book page, painstakingly "clicking" Greg's chosen colors into every open area. So, who are these people — and why haven't they gone blind yet?! I can't answer the last question, but our computer colorists are Jay Moreau, Carolyn Stinson, and Kai Thomasian, who start work at the ungodly hour of 6 a.m.; Tim Tran and Todd Knight, who work through the wee hours of the morning; and Adam Gallardo, Cara Niece, Cary Porter, James Sinclair, and David Nestelle, who *(shudder)* have to work weekends. Jimmy Johns, Debra Koch, and Todd McAllister are shift supervisors — meaning that they normally proof the books and run them out to film, as well as providing color corrections and handling rushes in a crunch situation. So, why does *Terminator: Endgame* look so good? Well, Jackson, John, and Greg had a *lot* to do with that — but so did several of Dark Horse's computer colorists. And my editorial hat is off to them!

A tip of the editorial hat also to DH design staffer Cary Grazzini, who appears below in Terminator guise! Cary's been with Dark Horse since 1988, working part-time in various departments while going to school. Currently, he's completing a degree in graphic design at Mt. Hood Community College while still managing to work almost full-time in our design department. Using the magic of computer graphics, Cary re-created himself as a Terminator for a school project, and I thought the result was cool enough to reprint here:

Hasta la vista, bay-bees. See ya in the funny pages.

— Diana Schutz
Terminatrix